

The background of the entire page is a repeating, diagonal pattern of musical staves with various notes, rests, and clefs, rendered in a light brown or tan color. This pattern covers the entire surface, creating a textured, musical backdrop for the text.

The Gramophone Shop, Inc.

Record Supplement

for

July, 1949

EIGHTEEN EAST FORTY-EIGHTH STREET
NEW YORK 17, N. Y.

ABBREVIATION INDEX

AL	Allegro (USA)	LON	London (England)
AS	L'Anthologie Sonore (France & USA)	LUM	Lumen (France)
BAM	Boîte à Musique (France)	MC	Musicraft (USA)
C	Columbia (USA & Europe)	MER	Mercury (USA)
CET	Cetra (Italy)	MW	Hargail (USA)
CH	Concert Hall (USA)	OL	L'Oiseau Lyre (France)
CLP	Columbia Long Playing (USA)	P	Parlophone (England)
CMM	Columbia Set (USA)	PAT	Pathé (France)
CMMV	Columbia Vinylite Set (USA)	PD	Polydor (Europe)
CMX	Columbia Two-Record Set (USA)	PIL	Pilotone (USA)
CRS	Collector's Record Shop (USA)	T	Telefunken (Europe)
CS	Cetra-Soria (USA)	TC	Technicord (USA)
CT	Capitol-Telefunken	U	Ultraphon (Czechoslovakia)
D	Decca (USA)	V	RCA Victor (USA)
DG	Deutsche Grammophon	VDM	Victor automatic Set (USA)
ED	Decca (England)	VDV	Victor automatic- vinylite Set (USA)
G	His Master's Voice (Europe)	VM	Victor manual Set (USA)
GSC	Gramophone Shop Celebrities (USA)	VMO	Victor manual-only Set (USA)
INT	International (USA)	VV	Victor manual- vinylite Set (USA)
IRCC	International Record Collectors Club (USA)		

(All other record makes listed are fully spelled out.)

The Gramophone Shop Record Supplement

Yearly Subscription (12 issues)
\$1.00 Postpaid

(Subscriptions begin with
January issue)

The Gramophone

Outstanding English monthly maga-
zine for the discriminating record
collector.

Edited by Compton Mackenzie and
Christopher Stone.

40¢ per issue.

Prices quoted are subject to change at manufacturer's direction.

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NEW YORK CITY



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Editors of THE GRAMOPHONE SHOP ENCYCLOPEDIA OF RECORDED
MUSIC. Sole American Representative of L'ANTHOLOGIE SONORE.

Vol. XII

Record Supplement for July, 1949

No. 7

During July and August The Gramophone Shop will be closed on Saturdays.
Hours: Monday through Friday— 10:00 A.M. to 5:30 P.M.

Bach: Concerto No. 2 in E major, for Violin and Orchestra. Gioconda de Vito (violin) and London Chamber Orchestra conducted by Anthony Bernard. Three 12" imported records, Nos. G-DB6884/6; price \$7.86. (Automatic, G-DB9370/2)

One of Bach's greatest works, the E major Violin Concerto receives what is probably a definitive performance on these records. It is rare that a recording as excellent as this is heard. Replacing the usual speedy jog with a broader tempo, de Vito brings to the first movement, a nobility of supreme beauty. Her phrasing is superb, and tone quality rich, without being overly sensuous.

Special mention should be made of the excellent harpsichord playing by Geraint Jones, as well as the nicely balanced orchestral accompaniments by the London Chamber Orchestra. Altogether, a really superlative recording— one not likely to be surpassed for a good many years. The HMV recording is perfect.

Bach: Concerto No. 2 in C major for Three Harpsichords and Orchestra. G. Kuhn, G. Lasson, and C. Beche (pianos) with Pro Musica Chamber Orchestra conducted by Arthur Goldschmidt. Two 12" imported records, Nos. PD-A6.276/7; price complete with album \$4.50. (Automatic only)

The second of Bach's Concerti for Three Harpsichords and Orchestra was composed between 1730 and 1733, probably for a performance by Bach's sons. Unlike many of the harpsichord Concerti, the present work is not a transcription of an earlier work but is an original setting. The three movements are: Allegro; Adagio; Allegro.

While an earlier recording by the Manuel and Williamson Harpsichord Ensemble (MC-50) uses the original harpsichords in preference to the pianos used in the present recording, the performance was rather dull, and lacking in the lightness and smoothness of the newer version. The three pianists, heard on records for the first time here, play well; their attacks and phrasing are particularly fine. In addition, the balance is well maintained throughout.

While not up to the standards of recent English releases, the recording is adequate; and if the surfaces are not completely free from noise, they are satisfactory.

Bach: Concerto in A minor for Four Harpsichords and Orchestra (After Vivaldi) (3 sides). G. Kuhn, G. Astorg, G. Lasson and C. Beche (pianos) with Pro Musica Orchestra conducted by Arthur Goldschmidt. & Vivaldi: **Concerto in B minor, Op. 3, No. 10, for Four Violins and Orchestra — Largo (1 side).** H. Merckel, L. Schwartz, J. Dumont, and M. Crut (violins) with Pro Musica Orchestra conducted by Arthur Goldschmidt. Two 12" imported records, Nos. PD-A6.274/5; price, \$4.20. (Automatic only)

The transcriptions which Johann Sebastian Bach made of several of the Vivaldi violin concerti are amazing transformations of good material into great music. Although a giant at the manipulation of formal structures, Vivaldi was not always profound. Yet, with only the slight addition of a few ornamental passages, or the strengthening of a modulation, Bach has created several masterpieces without radically changing Vivaldi's main ideas. In its original form, the present work was the Vivaldi Concerto in B minor for Four Violins and Orchestra, the Largo of which is included on the last side of the present set.

Bach's transcription is nicely performed by the four soloists, with smooth ensemble work and generally fine balance. The French Polydor recording is good. This is the only recording available at the present time.

Bach: Italian Concerto in F major & Well Tempered Clavier — Prelude and Fugue in B flat major (Book II, No. 21). Wilhelm Backhaus (piano). Two 12" imported records, Nos. G-DB6871/2; price, \$5.24. (Manual only)

Wilhelm Backhaus is not entirely at home in Bach's "Italian Concerto". His many fluctuations in tempo have a tendency to destroy the drive of the two outer movements, while his reading of the Andante is rather uninspired. In addition, his tone is somewhat overbearing for a piece composed "in the Italian style". The older recording by Arthur Schnabel (VDM-806) is only slightly better. Beside Wanda Landowska's excellent version (G-DB-5007/8), played on the harpsichord, all other versions seem pale and unimaginative.

However, the Backhaus version is very well recorded by HMV.

Bartók: Sonata for Unaccompanied Violin (Edited by Menuhin). Yehudi Menuhin (violin). Three 12" imported records, Nos. G-DB9231/3; price, \$7.86. (Automatic only)

The next to the last of Bartók's compositions, the Sonata for Unaccompanied Violin was composed in 1944. Although difficult to grasp on the first few hearings, it is probably one of the finest compositions, and a masterpiece of importance. The writing throughout, is clear, lucid and thoughtful, even though the idiom is likely to be an obstacle for the average listener. The movements are marked: Tempo di ciaccona; Fuga; Melodia; Presto. There are great beauties on this work, for those who will try it.

Menuhin's performance is a labor of love, for it was he who requested Bartók to write this work. He plays with fine musical intelligence and great technical power. His phrasing — so important in an unaccompanied work of this sort — is one of the finest things to be heard on records. In addition, HMV's recording has captured every nuance of violin tone.

Beethoven: Sonata No. 3 in C major, Op. 2, No. 3. Solomon (piano). Three 12" imported records, Nos. G-C3847/9; price, \$6.00. (Automatic, G-C7747/9)

Solomon is generally acknowledged to be one of the greatest virtuosos of the day. But, in this set he demonstrates that he is also unexcelled as an interpreter of Beethoven. His reading of the early Beethoven Sonata, Op. 2, No. 3 is a revelation. Interpretively he comes very close to the beautiful version by Arthur Schnabel, issued by HMV in Beethoven Piano Sonata Society Volume VIII. But from the point of view of clarity and incisiveness of playing, as well as in minor points of phrasing, Solomon easily surpasses Schnabel. In addition, the recording is magnificent. With the exception of the Society Set, this is the only version available at the present time.

Beethoven: Symphony No. 3 in E flat major, Op. 55 ("Eroica"). Vienna Philharmonic Orchestra conducted by Wilhelm Furtwängler. Seven 12" imported records, Nos. G-DB6741/6 & G-DBS-6747; price, \$17.72. (Automatic, G-DBS9296 and G-DB9297/302).

Here is a recording which poses many problems. It bears all the signs of a thoughtful, meticulous performance. The balance is always sensitive and the orchestral playing, excellent. In addition, the recording possesses a resonance which is most realistic. But Furtwängler has a tendency to broaden his reading to the point where most of the excitement and drama of the work are dissipated. The best interpretation is still the old Weingartner recording (CMM-285), although the present version is probably the best recorded of all.

Brahms: Waltzes, Op. 39 (3 sides) & Capriccio in B minor, Op. 76, No. 2 & Intermezzo in C major, Op. 119, No. 3 (1 side). Wilhelm Backhaus (piano). Two 12" imported records, Nos. G-DB6849/50; price, \$5.24. (Manual only)

Although originally composed for piano four-hands, these genial waltzes are served excellently by the piano solo arrangement. For the most part, their style is not so complex that the two hand arrangement loses any of the fullness of the original. Wilhelm Backhaus, known as one of the foremost interpreters of Brahms, plays with technical mastery and a nice blend of Viennese lilt and Brahmsian restraint.

The recording is very fine.

Debussy: Jeux — Poème Dansé (Ballet). Symphony Orchestra of the Augusteo, Rome conducted by Victor de Sabata. Two 12" records in set VDM-1276; price complete with paper envelope \$2.62.

This set, originally reviewed in the September,

1948 issue of the RECORD SUPPLEMENT, is now available in automatic sequence on domestic surfaces. We are still able to supply a limited quantity of the manual sequence HMV pressings (G-DB6493/4; \$5.24).

Dvořák: Othello — Overture, Op. 93. Czech Philharmonic Orchestra conducted by Rafael Kubelik. Two 12" imported records, Nos. G-JOX7/8; price, \$4.00. (Manual only).

In 1891, Dvořák composed a cycle of three overtures: "In Nature's Realm", Op. 91; "Carnaval", Op. 92; and "Othello", Op. 93. As Dr. Ottokar Sourek points out, these three works are bound together by the fundamental idea of "Nature, Life and Love". Although "Carnaval" has achieved the greatest popularity because of its infectious spontaneity, the two other overtures are perhaps more enduring works. It might also be pointed out that one of the themes used in the first overture is also employed in the present work, indicating that the three compositions were intended to be a definite cycle.

The Czech Philharmonic Orchestra's performance is clean and incisive. With this reading — a first recording — the Czech orchestra completes its recording of the cycle — ("In Nature's Realm"—G-C3628/9; "Carnaval"—V-13710). HMV's recording has spaciousness and breadth with a minimum of surface noise.

Grieg: Selected Works. Robin Hood Dell Orchestra of Philadelphia conducted by Morton Gould. Four 12" records in set CMM-824; price complete with album \$5.20. (Also, CLP-ML2031; price, \$3.85).

Contents: Peer Gynt Suite No. 1, Op. 46 — Morning Mood; Peer Gynt Suite No. 2, Op. 55 — Solveig's Song; Lyric Suite, Op. 54—Nocturne & March of the Dwarfs; Norwegian Dance No. 2 in A minor, Op. 35, No. 2; Norwegian Dance No. 3 in G major, Op. 35, No. 3; Ich liebe dich, Op. 5, No. 3; To Spring, Op. 43, No. 6; Wedding Day at Troldhaugen, Op. 65, No. 6.

Nine popular melodies of Grieg, nicely played by Morton Gould and the Robin Hood Dell Orchestra, and excellently recorded by Columbia.

Haydn: Quartet in D minor, Op. 76, No. 2 ("Fifths"). (5 sides.) & Bach: Art of the Fugue —Contrapunctus 1 (Trans. Harris-Norton) (1 side). Pascal Quartet. Three 12" imported records, Nos. G-DB6873/5; price, \$7.86. (Automatic, G-DB9351/3).

The last string quartets of Haydn contain some of the most beautiful, imaginative music ever composed. The problems connected with perfecting the sonata form, and with developing the character of the string quartet had been worked out; the last works of Haydn, particularly those in Op. 76 and Op. 77, have qualities which compare with the best of the quartets of Mozart and early Beethoven. The first movement of the Quartet Op. 76, No. 2, with its melodic line in fifths (hence the title), offers a prophetic glimpse of Beethoven's quartet style. Perhaps the most ingenious movement is the minuet, written in the form of a canon. The rhythmic force of this movement reminds W. W. Cobbett of, "a set of brawling clowns stamping their feet tempestuously, one of them finishing after the rest . . .". The last movement is a high spirited finale, light and slightly ironic in tone.

Although the Pascal String Quartet has made some records for French Odeon, this is the first set to be made available in this country. Their performance of this late Haydn Quartet proves them to be an ensemble of the first rank. Throughout their reading is a remarkable combination of sensitive mood and excellent control, as well as impeccable taste.

The HMV recording is full and the balance excellent. This is the only recording available at the present time.

Kabalevsky: Sonata No. 3, Op. 46. Benno Moiseiwitsch (piano). Two 12" imported records, Nos. G-C3829/30; price, \$4.00. (Manual only).

The recording of the Kabalevsky Third Piano Sonata by Vladimir Horowitz (VDM-1282) was reviewed in the March, 1949 issue of the RECORD SUPPLEMENT. The new HMV recording by Benno Moiseiwitsch is a more musically, if slightly less dramatic performance. There is greater control, as well as generally finer tonal quality. In addition, the HMV presentation is superior in both recording and surfaces.

Lecocq: Mam'zelle Angot — Ballet Suite (Act 2) (Arr. Gordon Jacob). Royal Opera House Orchestra, Covent Garden conducted by Hugo Rignold. Two 12" imported records, Nos. G-C3845/6; price, \$4.00. (Manual only).

The fitting successor to Offenbach, Alexandre Charles Lecocq was the composer of a long succession of very popular operettas, produced during the 1870's and the '80s. The present suite, taken from his operetta, "La Fille de Madame Angot" contains the following sections: Introduction, Galop, Waltz, The Chase, Adagio, and Finale.

These delightful numbers are played with style and dash by the Royal Opera House Orchestra of Covent Garden conducted by Hugo Rignold. Another suite, by the same arranger, has been recorded by these forces on G-C3707/8. Both suites have been sumptuously recorded. The two suites contain more of the material from the operetta than the recent recording by the Philharmonic-Symphony Orchestra of New York conducted by Efrem Kurtz (CMX-305).

Mozart: Sonata No. 13 in B flat major, K. 333. Lili Kraus (piano). Two 12" imported records, Nos. P-R20566/7; price, \$4.20. (Manual only).

For her first Mozart recording since the war, Lili Kraus selects a previously unrecorded sonata. The work, one of Mozart's minor masterpieces, is in three movements: Allegro; Andante cantabile; Allegretto grazioso. This performance contains all of the clean technical facility and solid musical approach, characteristic of her earlier Mozart recordings. This is an interpretation which will take its place beside the best of Mozart performances.

The Parlophone recording has reproduced the piano tone with excellent fidelity.

Mozart: Sonata No. 40 in B flat major, K. 454, for Piano and Violin. Georg Solti (piano) and Georg Kulenkampff (violin). Three 12" imported records in set ED-EDA108; price complete with album \$7.35. (Automatic only).

In spite of an occasional pinched tone, Kulenkampff's performance is more tasteful and more truly Mozartian than that of Heifetz (VDM-343). Both have the benefit of excellent pianists, but Emanuel Bay treats Mozart with more finesse, if not with the crispness of Solti. The net result is that the Heifetz-Bay version is suave and polished, without much depth, while the present version, if not always quite as smooth, is clearer and more intelligent. Because of the benefit received from modern recording technique, the newer set is likely to be preferred.

Prokofiev: Cinderella — Ballet Suite. Royal Opera House Orchestra, Covent Garden conducted by Warwick Braithwaite. Three 12" imported records, Nos. C-DX1562/4; price, \$7.86. (Automatic, C-DX8328/30).

Composed in 1941, Prokofiev's full length ballet, "Cinderella" is music whose appeal is immediate. Yet, as in the "Classical Symphony" and "Lieutenant Kijé", Prokofiev again demonstrates that he is a master of writing music which is light without being trivial. For, although the work has charm and humor, it is also substantial and is likely to achieve enduring popularity.

The sections of the suite recorded here are: Sewing Scene; Cinderella's Gavotte; Midnight Waltz; Fairy Godmother; The Seasons (Spring, Summer, Autumn, Winter); Pas de deux; Apotheosis — Finale.

The performance by the Royal Opera House Orchestra, Covent Garden, is both smooth and vivacious. The graceful "Midnight Waltz", with its slightly sinister overtones is particularly well done, as is the rather Straussian Finale. The fine English Columbia recording contributes in large measure to the general excellence of this enjoyable music.

Schubert: Octet in F major, Op. 166. W. Boskovsky & P. Matheis (violins), G. Breitenbach (viola), N. Hubner ('cello), A. Boskovsky (clarinet), J. Veleba (horn), R. Hanzl (bassoon) and J. Krump (contrabass). Six 12" imported records in set ED-EDA104; price complete with album \$13.65. (Automatic only).

Like several of Schubert's other chamber works, the Octet, Op. 166 was composed as a preparatory study for the Symphony in C major. Structurally, the work is patterned after Beethoven's Septet, but for a comparable mood one would have to go back to the divertimenti and cassations of Mozart and Haydn. The six movements of the work are marked: Adagio — Allegro; Andante un poco mosso; Scherzo; Andante (variations); Menuetto; Andante molto.

A new recording of Schubert's delightful masterpiece has been needed for some time, since the earlier recording by the Lener String Quartet, with Hobday, Draper, Hinchcliff and Brain (CMM-97) was made a good many years ago. The members of the Vienna Octet who perform the present version are all unknown in this country, but are obviously performers of the front rank. There is a technical fineness and interpretive unity of expression not usually found in the performance of a chamber work of this size. The Decca recording is excellent.

Shostakovich: Trio in E minor, Op. 67. Dmitri Shostakovich (piano), David Oistrakh (violin) and Miloš Sádlo ('cello). Three 12" records in set MER-DM21; price complete with album \$5.25. (Automatic only).

The second of Shostakovich's trios for piano and strings was completed in the summer of 1944. It was composed as a memorial to the Russian writer and critic, Ivan Sollertinsky who died in February of that year. With the possible exception of the Quintet for Piano and Strings, the present work is the most significant of Shostakovich's chamber works to have been recorded. The four movements are: Andante; Allegro non troppo; Largo; Allegretto. The general lines are frequently contrapuntal, but without the thickness of texture which is sometimes evident in the Quintet. In addition, the present work makes a more immediate appeal.

The performance, with the composer at the piano, may be considered authentic. Although not of virtuoso character, the playing throughout is of a high order, and the general balance, fine. Both recording and surfaces are satisfactory.

Strauss: Selections from Operettas. Erna Berger, Elisabeth Friedrich, Anni Frind and Anita Gura (sopranos); Charlotte Müller (alto); Peter Anders and Friedrich Eugen Engels (tenors); Eugen Fuchs (baritone), with Berlin Philharmonic Orchestra and Chorus of German Opera House conducted by Wilhelm Franz Reuss and Johannes Schüller. Three 12" records in set CT-ECL8008; price complete with album \$5.24. (Automatic only).

Contents: Die Fledermaus (Berger, Friedrich, Frind, Müller, Anders and Fuchs); A Night in Venice (Engels); Der Zigeunerbaron (Gura and Anders).

Potpourris from three of Strauss's most popular operettas, presented on excellent Capitol surfaces from the original Telefunken masters.

Strauss: Don Quixote, Op. 35. Royal Philharmonic Orchestra conducted by Sir Thomas Beecham, with Leonard Rubens (viola), Paul Tortelier ('cello). Five 12" imported records, Nos. G-DB6796/800; price, \$13.10. (Automatic, G-DB-9357/61).

Although never as popular as "Don Juan" or "Till Eulenspiegel", "Don Quixote" is in many ways Strauss' greatest tone poem. Considered from the point of view of characterization, Strauss has succeeded in capturing the elusive combination of the ridiculous, the pitiable, and the noble with

which Cervantes immortalized the mad knight. From a formal point of view, the work is one of the most amazing examples of theme and variations ever composed. The score is an almost endless source for discovery; the principal themes appearing in hundreds of different guises.

After hearing Emanuel Feuermann's superb portrayal of Don Quixote, it seemed as though no one could ever approach it. Yet Paul Tortelier succeeds in projecting the characterization with almost as much beauty and humor. From a technical point of view, he has no peers, while his tone quality is consistently fine. Leonard Rubens is also excellent. The orchestral playing, taking into account Beecham's interpretation, the balance of the various choirs, and the general quality of performance places this version ahead of its domestic competitors: Philadelphia Orchestra conducted by Eugene Ormandy, with Feuermann (VDM-720), and Pittsburgh Symphony Orchestra conducted by Fritz Reiner, with Piatigorsky (CMM-506). Beecham is both vigorous and introspective. This is perhaps the best version in regard to balance between the formal and programmatic aspects of this music.

An unusually fine HMV recording makes this set an exceptional presentation. This replaces the ancient recording which Beecham made with the New York Philharmonic-Symphony, many years ago.

Stravinsky: Divertimento for Violin and Piano (Arr. Stravinsky-Dushkin) & Petrouchka — Danse Russe (Arr. Stravinsky-Dushkin). Ida Haendel (violin) and Ivor Newton (piano). Three 12" imported records in set ED-EDA109; price complete with album \$7.35. (Automatic only).

In 1928, Stravinsky composed his ballet, "Le Baiser de la Fée" (The Fairy's Kiss), based largely on music by Tchaikovsky. From this work he arranged an orchestral suite, upon which the present Divertimento is based. The latter was completed in 1932 and first published in 1934. The arrangement was made by the composer with the technical assistance of the noted violinists and interpreter of other Stravinsky works, Samuel Dushkin. The present setting is very effective, for in spite of Stravinsky's characteristic rhythmic devices, the music is melodious and nicely suited for the violin.

Ida Haendel's performance is excellent, and the balance between violin and piano is very satisfactory. Well recorded by English Decca. The orchestral version of this "Divertimento" is available in a performance by the RCA Victor Symphony Orchestra conducted by the composer (VDM-1202).

Szymanowski: Concerto No. 1, Op. 35, for Violin and Orchestra. Eugenia Uminska (violin) with Philharmonia Orchestra conducted by Gregor Fitelberg. Three 12" imported records, Nos. P-R20563/5; price, \$6.30. (Automatic, P-SW8101/3).

Karol Szymanowski is one of the most unjustly neglected composers. His work, bearing some stylistic resemblances to Scriabin and the French impressionists, is highly original, appealing and sincere. The first Violin Concerto was composed in 1917 when the composer was 34. No doubt influenced to a large degree by his acquaintance with the famous violinist, Paul Kochanski, Szymanowski succeeded in writing a work which exploits all of the technical resources of the solo instrument without, however, becoming sheer display. The work is in one movement, but in spite of the rhapsodic mood, it is an excellent example of fine craftsmanship. Its lyrical beauty brings to mind the Violin Concerto of William Walton.

Eugenia Uminska, heard here for the first time on records, is a violinist of sure technical ability, and great interpretive warmth. Her playing has both finesse and strength. The large orchestral forces required in this performance are handled with great skill by Gregor Fitelberg, a friend of the composer. Particular mention should be made of the excellent recording which is always clear and beautifully proportioned.

Tchaikovsky: Swan Lake, Op. 20—Selections. Royal Opera House Orchestra, Covent Garden conducted by Hugo Rignold. Two 12" imported records, Nos. G-C3822/3; price, \$4.00. (Manual only).

Contents: No. 1, Scene; No. 3, Scene; No. 5, Pas d'action; No. 7, Danse des couples (Polacca); No. 19, Scene; No. 20, Scene (Valse); No. 26, Pas de deux (Valse and Andante — Parts 1 and 2 only).

Hugo Rignold offers a sparkling performance of these selections from Tchaikovsky's popular ballet. The recording is bright and full, and since several of the sections (Nos. 1, 3, 7, 19 and 26) included in this presentation are recorded here for the first time, these should prove to be popular discs.

Weber: Der Freischütz — Abridged recording. Soloists with Städtisches Orchester, Berlin and Chorus of Staatsoper, Berlin conducted by Robert Heger. Eight 12" imported records (15 sides) in set DG-DGS6; price complete with album \$22.05. (Automatic only).

The cast includes:

Ottokar	Willi Domgraf-Fassbaender (b)
Agathe	Maria Müller (s)
Aennchen	Carla Spletter (s)
Caspar	Georg Hann (b)
Max	August Seider (t)
Samiel	Felix Fleischer (bs)
Ein Eremit	Josef Greindl (b)
Kilian	Reinhold Dörr (t)
Brautjungfer	Hilde Ahlendorf (s)

Although the present recording is abridged, it follows the main points of the story with clarity. The cuts are frequent but brief, so that all of the ideas, both musical and dramatic, are well represented. The cast contains such familiar names as Maria Müller, Willi Domgraf-Fassbaender and Carla Spletter. In addition, special mention should be made of Georg Hann's fine portrayal of the role of Caspar. Both the chorus and orchestra have been placed in excellent perspective with the soloists. Dramatic situations are not always successfully represented in recorded versions of opera, but the scene in which the magic bullets are cast, is most effectively enacted.

The recording, made in Germany during the war, is excellent, comparing favorably with the finest English records. An older recording, issued many years ago by Polydor, was not nearly as complete as the present set, and the performance was not equal to that of the present version. A fine first release by Deutsche Grammophon.

NOTE

We have received a limited supply of:
Bruckner: Symphony No. 7 in E major & Tchaikovsky: Serenade for Strings, Op. 48 — Waltz. Concertgebouw Orchestra of Amsterdam conducted by Eduard van Beinum. Eight 12" imported records, Nos. ED-AK1916/23; price, \$16.80. (Automatic only).

COLLECTIONS

Polyphonic Masters of the XVI Century. 1948
 Graduating Class of the Gregorian Institute
 conducted by Dom Ermin Vitry, O.S.B. Four 12"
 records in set GREG-PM1; price complete with
 album and booklet \$6.93. (Automatic only).

Contents: Palestrina: O vos omnes qui transit; Ecce quomodo moritur justus; Laudate Dominum. Josquin des Prés: Ave Vera Virginitas; Mass, "Ave Maris Stella" — Kyrie & Agnus Dei. Orlando de Lassus: In pace in indipsum. Carolus Andreas: Jubilate Deo. Viadana: Cantate Domino.

This set is a welcome addition to the collection of early music, available on records. With two exceptions (Josquin des Prés: Ave Vera Virginitas & Palestrina: Ecce quomodo moritur justus), all are first recordings. The singing is fairly straightforward, without special effects, and the recording is very acceptable.

Symphonic Songs. Risé Stevens (mezzo-soprano)
 with Orchestra conducted by Morris Stoloff.
 Four 10" records in set CMM-826; price complete with album \$4.45. (Also, CLP-ML2039; \$3.85).

Contents: Tonight we love; Full moon and empty arms; Strange music; Since first I met thee; Our love; The lamp is low; As years go by; Moon love.

Risé Stevens singing a group of popular songs based on melodies of Tchaikovsky, Rachmaninoff, Grieg, Ravel, and Brahms. All have been nicely recorded.

Viennese Operetta Gems. Esther Rethy (soprano)
 and Johannes Heesters (tenor) with Vienna Symphonic Orchestra conducted by Max Schönherr. Three 12" records in set EL-A205; price complete with album \$4.89.

Contents: Lehar: Der Zarewitsch — Hab nur dich allein & Einer wird kommen; Die Lustige Witwe — Medley; Paganini — Liebe, du Himmel auf Erden. Kalman: Countess Maritza — Sag ja, mein Lieb, sag ja.

Gems from five operatic favorites of Vienna, nicely sung and well recorded.

Marcel Wittrisch — Selections from Operettas.
 Marcel Wittrisch (tenor) with Zurich Tonhalle Orchestra conducted by Victor Reinshagen. Three 12" imported records in set LON-LA78; price complete with album \$7.35.

Contents: Lehar: Paganini — Niemand liebt dich so wie ich & Die lustige Witwe — Lippen schweigen (both with Julia Moor — soprano); Der Zarewitsch — Wolfgalied; Frasquita — Hab' ein blaues Himmelbett. Kalman: Zirkusprinzessen — Zwei Märchenaugen. Kunnecke: Der Vetter aus Dingsda — Ich bin nur ein armer Wandergeselle.

Helge Roswaenge — Selections from Operettas.
 Helge Roswaenge (tenor) with Zurich Tonhalle Orchestra conducted by Victor Reinshagen. Three 12" imported records in set LON-LA79; price complete with album \$7.35.

Contents: Lehar: Schön ist die Welt — Liebste, glaub' an mich; Giuditte — Du bist meine Sonne & Freunde, das Leben ist lebenswert; Die lustige Witwe — Sieh' dort den kleinen Pavillon; Der Graf von Luxemburg — Bist du's lachendes Glück. J. Strauss: Der Zigeunerbaron — Wer uns getraut (last two with Lisa Della Casa).

German Sentimental Ballads. Wilhelm Strienz
 (bass) with Orchestra. Four 10 "imported records in set LON-LA81; price complete with album \$5.00.

Contents: Abendlied; Rose im Schnee; Drei rote Rosen; "Gasparone" — Dunkelrote Rosen; Tausend Schiffe, tausend Masten wiegt die weite See; Gaucho Song; Wie schön bist du bezaubernde Tropennacht; Allen Strassen der Welt.

Fantasia on Welsh Nursery Tunes (Grace Williams). London Symphony Orchestra conducted by Mansel Thomas. & Davies: Hoffder Gwennllian — Minuet and Trio. Boyd Neel String Orchestra conducted by Mansel Thomas. Two 12" imported records in set LON-LA82; price complete with album \$5.25. (Automatic only).

DEUTSCHE GRAMMOPHON RELEASE

We have just received a shipment of the following Deutsche Grammophon records. To be reviewed in forthcoming issues of the RECORD SUPPLEMENT.

Beethoven: Die Geschöpfe des Prometheus (Creatures of Prometheus) — Overture and Ballet Music. Dresden Philharmonic Orchestra conducted by Paul van Kempen. Two 12" imported records in set DG-DGS1; price complete with album \$6.30. (Manual only).

Mozart: Divertimento No. 11 in D major for Oboe, Two Horns and String Quartet, K. 251. Berlin Philharmonic Chamber Orchestra conducted by Hans von Benda. Three 12" imported records in set DG-DGS4; price complete with album \$8.93. (Automatic only).

Mozart: 4 "Milanese" Quartets (K. Anh. 210 to 213). Dessauer String Quartet. Four 12" imported records in set DG-DGS5; price complete with album \$11.55. (Manual only). (First recording).

Reger: Variations and Fugue on a Theme of Mozart. Concertgebouw Orchestra of Amsterdam conducted by Eduard van Beinum. Five 12" imported records in set DG-DGS2; price complete with album \$14.18. (Automatic only).

Respighi: Feste Romane (Roman Festivals) — Symphonic Pictures. Berlin Philharmonic Orchestra conducted by Victor de Sabata. Four 12" imported records in set DG-DGS3; price complete with album \$11.55. (Automatic only).

Strauss: Der Rosenkavalier — Waltzes. Bavarian State Orchestra conducted by Richard Strauss. 12" imported record, No. DG-LM67729; price, \$2.62.

Strauss: Salome — Dance of the Seven Veils. Concertgebouw Orchestra of Amsterdam conducted by Herbert von Karajan. 12" imported record, No. DG-LM68126; price, \$2.62.

Verdi: Don Carlos — O Carlo, ascolta & I Vespri Siciliani — In braccio alle dovizie. Heinrich Schlusnus (baritone in German) with Berlin State Opera Orchestra. 12" imported record, No. DG-LM68119; price, \$2.62.

Wagner: Lohengrin—Euch Lüften die mein Klagen & Einsam in trüben Tagen (Elsa's Dream). Tiana Lemnitz (soprano) with Berlin State Opera Orchestra. 12" imported record, No. DG-JM35081; price, \$2.62.

Weber: Der Freischütz — Wie nahte mir der Schlummer (Recit.) & Leise, leise, fromme Weise (Aria) & Und ob die Wolke sie verhülle. Tiana Lemnitz (soprano) with Berlin State Opera Orchestra. 12" imported record, No. DG-EM-15081; price, \$2.62.

Weber: Der Freischütz — Einst träumte (Recit.) & Trübe Augen (Aria). Hilde Gueden (soprano) with Berlin State Opera Orchestra. 12" imported record, No. DG-LM68066; price, \$2.62.



RECORDS OF UNUSUAL INTEREST

We are able to supply a limited quantity of the following records:

Albeniz: Iberia Suite — Evocación & Falla: La Vida Breve — Spanish Dance No. 2. Gonzalo Soriano (piano). 12" imported record No. G-C3799; \$2.00.

Aubert: Habanera. Orchestre de la Société des Concerts du Conservatoire conducted by Charles Münch. 12" imported record No. G-DB11.109; \$2.62.

Bach-Busoni: Chorale-Prelude — Sleepers, Wakel & Scarlatti: Sonata in F major, L. 384. Solomon (piano). 12" imported record No. G-C3768; \$2.00.

Bach: O man, bemoan thy grievous sins; The old year has passed away; When we are in deepest need (Chorales, arr. Fournier). Pierre Fournier ('cello) with Gerald Moore (piano). 12" imported record, No. G-DB6372; \$2.62.

Bartók: String Quartet No. 5. Hungarian Quartet. Four 12" imported records, Nos. G-C3511/4; \$8.00. (Automatic, G-C7641/4).

Bax: Symphony No. 3. Hallé Orchestra conducted by John Barbiroli. Six 12" imported records, Nos. G-C3380/5; \$12.00. (Automatic, G-C7593/8).

Beethoven: Symphony No. 8 in F major, Op. 93. Vienna Philharmonic Orchestra conducted by Herbert von Karajan. Three 12" imported records, Nos. C-LX988/90; \$7.86. (Automatic, C-LX8557/9).

Bliss: Concerto for Piano and Orchestra. Solomon (piano) with Liverpool Philharmonic Orchestra conducted by Sir Adrian Boult. Five 12" imported records, Nos. G-C3348/52; \$10.00. (Automatic, G-C7583/7).

Bliss: March — The Poenix (In Honour of France). Philharmonic Orchestra conducted by Constant Lambert. 12" imported record No. G-C3518; \$2.00.

Borodin: Prince Igor — Prince Igor's Aria (No Rest, No Piece). John Hargreaves (baritone, in English) with Philharmonia Orchestra conducted by Warwick Braithwaite. 12" imported record No. G-C3561; \$2.00.

Brahms: String Quartet in A minor, Op. 51, No. 2. Busch Quartet. Four 12" imported records, Nos. C-LX8575/8; \$10.48. (Automatic only).

Britten: The Rape of Lucretia, Op. 37 — Abridged recording. Peter Pears (T), Joan Cross (S) and others, with Chamber Orchestra conducted by Reginald Goodall. Eight 12" imported records, Nos. G-C3699/706; \$10.00. (Automatic, G-C7706/13).

Butterworth: A Shropshire Lad—Rhapsody. Hallé Orchestra conducted by Sir Adrian Boult. 12" imported record, No. G-C3287; \$2.00.

Catalani: La Wally (Act 1) — Ebben? ne andro lontana & Mascagni: Cavalleria Rusticana — Voi lo sapete, o mamma. Maria Caniglia (soprano) with Orchestra of the Opera House, Rome, conducted by Luigi Ricci. 12" imported record, No. G-DB6351; \$2.62.

Couperin: Leçon de Ténèbres—No. 3, for Wednesday of Holy Week (Arr. Hoérée). Paul Derenne and Hughes Cuénod (tenors), Archimbaud (treble), N. Wetchor (soprano), Adriano (trumpet), Madeleine de Lacour (harpsichord), Bracquemond (organ), with Y. Gouverné Chorus and Orchestre Féminin de Paris conducted by Jane Evard. Two 12" imported records, Nos. G-DB5010/1; \$5.24. (Manual only).

Delius: Concerto for Violin and Orchestra. Jean Pougnet (violin) and Royal Philharmonic Orchestra conducted by Sir Thomas Beecham & Irmelin — Prelude. Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. Three 12" imported records, Nos. G-DB6369/71; \$7.86.

Donizetti: L'Elisir D'Amore (Act 2) — Una furtiva lagrima & Gounod: Roméo et Juliette (Act 2) — Ah!ève toi, soleil. Heddle Nash (tenor, in English) with Philharmonia Orchestra conducted by Walter Süsskind. 12" imported record, No. G-C3492; \$2.00.

Franc: Quintet in F minor for Piano and Strings. Lucette Descaves-Truc (piano) and Gabriel Bouillon Quartet. Four 12" imported records, Nos. G-DB5123/6; \$10.48. (Manual only).

Gounod: Roméo et Juliette (Act 2) — Ah,ève toi, soleil & Polyeucte — Source délicieuse (Stances). José Luccioni (tenor, in French) with Orchestra conducted by Eugène Bigot. 12" imported record, No. G-DB11115; \$2.62.

Grieg: Peer Gynt — Solveig's Song & Rimsky-Korsakov: Sadko — Chant Hindou. Ninon Vallin (soprano, in French) and Raoul Barthalay (violin) with piano accompaniment. 12" imported record, No. P-R20106; \$2.10.

Handel: Alcina — Verdant meadows & Mendelssohn: Elijah — O rest in the Lord. Marjorie Thomas (contralto, in English) with London Symphony Orchestra conducted by Stanford Robinson. 12" imported record, No. G-C3817; \$2.00.

Handel: Messiah — Rejoice greatly, O Daughter of Zion & If God be for us, who can be against us? Isobel Baillie (soprano) with Liverpool Philharmonic Orchestra conducted by Dr. Malcolm Sargent. 12" imported record, No. C-DX1154; \$2.62.

Haydn: The Creation — Und Gott sprach (Recit.) & Nun beut' die Flur das frische Grün (With Verdure clad.) Irmgard Seefried (soprano, in German) with Vienna Philharmonic Orchestra conducted by Josef Krips. 12" imported record, No. C-LX1011; \$2.62.

Mascagni: Cavalleria Rusticana — Tu qui Santuzza? Beniamino Gigli (tenor) and Dusalina Giannini (soprano) with Members of La Scala Orchestra, Milan, conducted by Carlo Sabajno. 12" imported record, No. G-DB1790; \$2.62.

Medtner: Piano Music of Nicolas Medtner. (Contents: Fairy Tale in A minor, Op. 51, No. 2; Fairy Tale in A major, Op. 51, No. 3; Fairy Tale in E minor, Op. 34, No. 2; Fairy Tale in A minor, Op. 34, No. 3; Danza Festiva, Op. 38, No. 3; Danza Jubilosa, Op. 40, No. 4; Fairy Tales in B flat minor, Op. 20, No. 1; Fairy Tales in B minor, Op. 20, No. 2; Arabesque in G minor, Op. 7, No. 3; Fairy Tale in E minor, Op. 14, No. 2; Novelle in G major, Op. 17, No. 1; Fairy Tale in E flat major, Op. 26, No. 2; Fairy Tale in F minor, Op. 26, No. 3.) Nicolas Medtner (piano). Six 12" imported records, Nos. G-DB3003/8; \$15.72.

Mozart: Così fan tutte — Per pietà, ben mio (Rondo). Joan Cross (soprano, in English) with Philharmonia Orchestra conducted by Lawrence Collingwood. 12" imported record, No. C-DX-1353; \$2.62.

Mozart: Die Entführung aus dem Serail — O wie ängstlich, o wie feurig & Mozart: Die Zauberflöte — Dies Bildnis ist bezaubernd schön. Webster Booth (tenor, in English) with Liverpool Philharmonic Orchestra conducted by Dr. Malcolm Sargent. 12" imported record, No. G-C3402; \$2.00.

Mozart: Die Zauberflöte — Ein Mädchen oder Weibchen & Verdi: Rigoletto — Monologue: Pari siamol (Quel vecchio). Dennis Noble (baritone, in English) with Liverpool Philharmonic Orchestra conducted by Basil Cameron. 12" imported record, No. G-C3520; \$2.00.

Rachmaninoff: Concerto No. 3 in D minor for Piano and Orchestra, Op. 30. Cyril Smith (piano), with City of Birmingham Orchestra conducted by George Weldon. Five 12" imported records, Nos. C-DX1251/5; \$6.55. (Automatic, C-DX8215/9).

Rossini: Stabat Mater — Cujus animam & Stradella: Pietà, Signore! Beniamino Gigli (tenor) with Members of La Scala Orchestra, Milan conducted by Carlo Sabajno. 12" imported record, No. G-DB1831; \$2.62.

Roussel: Sérénade, Op. 30 (Allegro, Andante & Presto). Pierre Jamet Instrumental Quintet. Two 12" imported records, Nos. G-DB11124/5; \$5.24. (Manual only).

Schubert: Trio in B flat major, for Strings. (1817). Pasquier Trio. Two 12" imported records, Nos. G-DB3319/20. (Manual only).

Schubert: Trio No. 1 in B flat major, Op. 99. Trio di Trieste. Four 12" imported records, Nos. G-C3792/5; \$8.00. (Automatic, G-C7729/32).

Schumann: Dichterliebe, Op. 48—Complete cycle. Aksel Schiøtz (tenor) with Gerald Moore (piano). Three 12" imported records, G-DB6270/2; \$7.86. (Automatic, G-DB9016/8).

Strauss: Der Rosenkavalier — Di rigori armato (Arie des Sängers) (in Italian) & **Cornelius: Der Barbier von Bagdad — Ach, das Leid hab' ich getragen** (in German). Helge Roswaenge (tenor) with Orchestra conducted by Bruno Seidler-Winkler. 10" imported record, No. G-DA4465; \$2.00.

Stravinsky: Concerto for piano and orchestra of Wind Instruments. Soulima Stravinsky (piano) and Paris Wind Instrument Society Orchestra conducted by Fernand Oubradous. Two 12" imported records, Nos. G-DB11105/6; \$5.24. (Manual only)

Telemann: Concerto in F minor for Oboe and String Orchestra. Waldemar Wolsing (oboe) and Danish State Broadcasting Chamber Orchestra conducted by Mogens Wöldike. 12" imported record, No. C-LDX2; \$2.62.

Thomas: Mignon — Connais-tu le pays & Saint-Saëns: Samson et Dalila — Printemps qui commence. Conchita Supervia (mezzo-soprano) with Orchestra conducted by G. Clötz. 12" imported record, No. P-R20192; \$2.10.

Goring Thomas: Esmeralda — O vision entrancing & Coleridge-Taylor: Hiawatha—Onaway! Awake, beloved. Webster Booth (tenor) with Liverpool Philharmonic Orchestra conducted by Dr. Malcolm Sargent. 12" imported record, No. G-C3407; \$2.00.

Verdi: Rigoletto — Caro nome & Donizetti: Linda di Chamounix — O luce di quest' anima. Elda Ribetti (soprano) with Philharmonia Orchestra conducted by Warwick Braithwaite. 12" imported record, No. G-C3587; \$2.00.

Verdi: Rigoletto — Sì, vendetta, tremenda vendetta & Lasso in cielo. A. Granforte (baritone) and N. Sanchoni (soprano) with members of La Scala Orchestra, Milan conducted by Carlo Sabajno. 12" imported record, No. G-DB1449; \$2.62.

Wagner: Lohengrin — Prelude to Act I. Hallé Orchestra conducted by John Barbirolli. 12" imported record, No. G-C3545; \$2.00.

Wagner: Lohengrin — Einsam in trüben Tagen (Elsa's Dream) & Tannhäuser — Dich teure Halle. Joan Hammond (soprano, in English). 12" imported record, No. G-C3562; \$2.00.

Weber: Oberon — Ozean, du Ungeheur (Rezia's Aria). Joan Hammond (soprano, in English) with Philharmonia Orchestra conducted by Vilem Tausky. 12" imported record, No. G-C3493; \$2.00.

MISCELLANEOUS LP RECORDS

Beethoven: Concerto in E flat major for Piano and Orchestra (1784). Orazio Frugoni (piano) with Pro Musica Chamber Orchestra conducted by Paul Paray. 12" LP record, No. VOX-PLP-6470; price, \$5.95. (Also available at 78 RPM on VOX-647; \$7.00).

Erna Sack Sings Strauss, Lehar and Popular Favorites. Erna Sack (coloratura soprano) with Orchestra. 12" LP record, No. MER-MG10001; price, \$4.85. (The Strauss and Lehar selections are available at 78 RPM on MER-DM18; \$5.25. The Popular Favorites are available at 78 RPM on MER-DM30; \$3.94).

Mozart: Concerto No. 9 in E flat major, K. 271, for Piano and Orchestra. Gaby Casadesus (piano) with Lamoureux Orchestra conducted by Paul Paray. 12" LP record, No. VOX-VLP6500; price, \$4.85. (Also available at 78 RPM on VOX-650; \$6.00).

Mozart: Requiem Mass in D minor, K. 626. EIAR Chorus and Orchestra conducted by Victor de Sabata, with Pia Tassinari (soprano), Ebe Stignani (contralto), Ferruccio Tagliavini (tenor), Italo Tajo (bass). Two 10" LP records, Nos. CS-40001/2; price complete with double envelope \$9.50. (Also available at 78 RPM on CS-101; \$15.70).

Pergolesi: La Serva Padrona — Abridged. Maria Erato (soprano), Aldo Bacci (basso) and Milan Philharmonic Orchestra conducted by Arrigo Pedrollo. 12" LP record, No. VOX-PLP6600; price, \$5.95. (Not as yet released at 78 RPM).

Saint-Saens: Concerto No. 3 in B minor, Op. 61, for Violin and Orchestra & Ravel: Tzigane. Ruggero Ricci (violin) with Lamoureux Orchestra conducted by Eugene Bigot. 12" LP record, No. VOX-VLP6240; price, \$4.85. (The Saint-Saens' Concerto has not as yet been released on 78 RPM. The Ravel Tzigane is available at 78 RPM on PD-566-248; \$2.10).

Schubert: Trio in E flat major, Op. 100, for Piano, Violin and 'Cello. Adolf Baller (piano), Roman Totenberg (violin) and Gabor Rejto ('cello). 12" LP record, No. AL-LA1; price, \$4.85 (Also available at 78 RPM on AL-ARI; \$8.00).

Tchaikovsky: Concerto No. 2 in G major, Op. 44, for Piano and Orchestra. Shura Cherkassky (piano) with Santa Monica Symphony Orchestra conducted by Jacques Rachmilovich. 12" LP record, No. CHC-3; price, \$4.85. (Also available at 78 RPM on CH-AM; \$9.45).

RECENT SINGLES —

IMPORTED AND DOMESTIC

Alfonso: Capricho en forma de bolero & Mompou: Cancion y danza No. 6. Gonzalo Soriano (piano). 12" imported record, No. G-C3859; \$2.00.

Debussy: La cathédral engloutie (Preludes, Book I, No. 10). Solomon (piano). 10" imported record, No. G-B9757; \$1.45.

Debussy: Fêtes Galantes — Set 2. Gerard Souzay (baritone) and Jacqueline Bonneau (piano). 12" imported record, No. ED-K2171; \$2.10.

Dowland: Flow my tears; Shall I sue; Now cease my wandering eyes (from Second Book of Ayres, 1600). Aksel Schiøtz (tenor) with Jytte Schmidt (guitar). 12" record, No. V-12-0924; \$1.31.

Dvořák: Biblical Songs, Op. 99 — Hear my prayer, O Lord & Turn Thee to me. Marjorie Thomas (contralto) and Philharmonia Orchestra conducted by Stanford Robinson. 10" imported record, No. G-B9746; \$1.45.

Eppel: Missouri Waltz & Earl: Beautiful Ohio. Helen Traubel (soprano) with Male Chorus and Orchestra conducted by Charles O'Connell. 10" record, No. C-17584D; \$.89. (Also, CLP-3-178; \$.95).

Fauré: Le Soir, Op. 83; No. 2 & Les berceaux, Op. 23, No. 1. Pierre Bernac (baritone) and Francis Poulenc (piano). 10" imported record, No. G-DA1907; \$2.00.

Glière: The Red Poppy — Russian Sailor's Dance & Moussorgsky: Gopak & Rimsky-Korsakov: Flight of the Bumble Bee. Philharmonia Orchestra conducted by Nicolai Malko. 12" imported record, No. G-C3828; \$2.00.

Grieg: A Swan, Op. 25, No. 2 (in Norwegian) & Sibelius: The First Kiss, Op. 37, No. 1 (in Swedish). Lorri Lail (mezzo-soprano) and Sven-Gunnar Andrén (piano). 10" imported record, No. G-X7172; \$1.45.

Handel: Serse — Ombra mai fu (Largo). Kathleen Ferrier (contralto in Italian) with London Symphony Orchestra conducted by Sir Malcolm Sargent & Semele — *Where'er you walk*, Richard Lewis (tenor) with London Symphony Orchestra conducted by Sir Malcolm Sargent. 12" imported record, No. ED-K2135; \$2.10.

Haydn: The Musical Clocks (March; Minuet — Song of the Quail; Andantino; Presto; Vivace — "Coffee Chatter"; Allegretto; Minuet; Vivace). E. Power Biggs (organ). 10" record, No. V-10-1471; \$1.05.

Haydn: Die Jahreszeiten—No. 4, Schon eilet froh der Ackersmann & Mendelssohn: Elijah—No. 14, Herr Gott Abrahams. Friedrich Schorr (baritone, in German) with London Symphony Orchestra conducted by John Barbirolli. 12" imported record, No. G-DB1564; \$2.62.

Liszt: Les Jeux d'eaux à la Villa d'Este (from "Années de pèlerinage"). José Iturbi (piano). 12" record, No. V-12-0921; \$1.31.

Martini: Plaisir d'Amour (in French) & Caccini: Amarilli (in Italian). Lorri Lail (mezzo-soprano) with Curt Akerlind's Ensemble. 10" imported record, No. G-X7173; \$1.45.

Mozart: Rondo in D major, K. 382. Edwin Fischer (piano) with his Chamber Orchestra. 12" record, No. V-11-0031; \$1.31.

Sarasate: Habanera (Spanish Dance, Op. 21, No. 2) & Wieniawski: Scherzo Tarantelle, Op. 16. Yehudi Menuhin (violin) and Gerald Moore (piano). 12" record, No. V-12-0922; \$1.31.

Schubert: Wiegenlied, Op. 98, No. 2 & Heidenröslein. Irmgard Seefried (soprano) and Hermann von Nordberg (piano). 10" imported record, No. C-LB78; \$2.10.

Shostakovich: Age of Gold—Polka & Mussorgsky: Boris Godunov — Coronation Scene (Both arr. Whittemore & Lowe). Whittemore and Lowe (two pianos). 12" record, No. V-12-0923; \$1.31.

Wolf: Epiphanias & Spanisches Liederbuch — Auf dem grünen Balkon & Ach, des Knaben Augen. Frederick Fuller (baritone, in German) and Daniel Kelly (piano). 12" imported record, No. G-C3851; \$2.00.

OPERATIC SINGLES — IMPORTED AND DOMESTIC

Donizetti: Betly — In questo semplice modesto asilo (Cavatina). Margherita Carosio (soprano) with Philharmonia Orchestra conducted by Leopold Gennai. 10" imported record, No. G-DA-1910; \$2.00.

Mozart: Idomeneo — No. 19, Tiefe stille um mich (Recit.) & Frühlingsdufte (Aria). Erna Berger (soprano, in German) with Philharmonia Orchestra conducted by Josef Krips. 12" imported record, No. G-DB6617; \$2.62.

Nicolai: The Merry Wives of Windsor—Excerpts. Martina Wulf and Friedrich Eugen Engels (soprano and tenor, in German), with Chorus and Orchestra of German Opera House, Berlin conducted by Johannes Schüler. 12" record, No. CT-89-80038; \$1.31.

Puccini: Madame Butterfly — Sai cos' ebbe cuore & La Fanciulla del West — Oh, se sapeste come il vivere é allegro! Joan Hammond (soprano, in English) with Philharmonia Orchestra conducted by Warwick Braithwaite. 10" imported record, No. G-B9747; \$1.45.

Puccini: Tosca — Non la sospiri la nostra casetta. Joan Hammond and Heddle Nash (soprano and tenor, in Italian) with Philharmonia Orchestra conducted by Walter Süsskind. & **Manon Lescaut — In quelle trine morbide.** Joan Hammond (soprano, in Italian) with Philharmonia Orchestra conducted by Lawrence Collingwood. 10" imported record, No. G-B9705; \$1.45.

Rossini: Il Barbiere di Siviglia — Ecco ridente in cielo & Se il mio nome saper. Luigi Infantino (tenor) with Orchestra conducted by Alberto Erede. 12" imported record, No. C-LCX138; \$2.62.

Verdi: Don Carlos—Ella giammai m'amo (Recit.) & Dormirò sol nel manto mio regal (Aria). Ezio Pinza (basso) with Metropolitan Opera Orchestra conducted by Fausto Cleva. 12" record, No. C-72802D; \$1.05. (Also, CLP-3-148; \$95).

Verdi: Simon Boccanegra — A te l'estremo addio (Prologue). Howell Glynn (bass); **Perdon, Amelia (Trio, Act 2).** J. Johnson (tenor), A. Matters (baritone) and J. Gartside (soprano); **Plebe! Patrizi! (Finale, Act 1).** A. Matters (baritone), J. Johnston (tenor), J. Gartside (soprano), H. Glynn (bass) and F. Sharp (baritone), with Sadler's Wells Chorus and Orchestra conducted by Michael Mudie. Two 12" imported records, Nos. G-C3824/5; price, \$4.00.

Verdi: La Traviata — Preludes to Act 1 & Act 3. Symphony Orchestra of the Augusto, Rome, conducted by Victor de Sabata. 12" imported record, No. G-DB6855; \$2.62.

Verdi: La Traviata — De' miei bollenti spiriti & Massenet: Manon — Ah fuyez, douce image. Giuseppe di Stefano (tenor, in Italian) with London Symphony Orchestra and Philharmonia Orchestra conducted by Alberto Erede. 12" imported record, No. G-DB6868; \$2.62.

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